

Sets in Order

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The Magazine of SQUARE DANCING

CALLER'S
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VOL. V

NO. 8



SETS in ORDER SALUTES ONE OF SQUARE DANCING'S MOST IMPORTANT COGS

"THE BABY SITTER"

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. V NO. 8

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AS I SEE IT... by Bob Osgood

This particular summer issue we dedicate with sincere appreciation to that wonderful group of people, the baby-sitters (see cover) who allow an estimated fifty-five per cent of our square dancers to keep active in their hobby, despite the normal chores that go with raising a family.

In this issue (page 3) we catch a little philosophy concerning one dancer's idea of Square Dancing and on page 7 you'll see a record of the first of two summer square dance institutes held by our Sets in Order gang up at Asilomar on the Monterey Peninsula.

There's never a dull minute after one issue of SETS has been out for a short time, for the letters and comments on the articles and on square dancing in general are always full of interest. There's an unusual lot of comment about last issue's book list, and quite a few folks mentioned some of the books we had overlooked. Perhaps our greatest oversight was the omission of Lloyd Shaw's "The Round Dance Book" which has sold over 20,000 copies so far to date and is the leading text on round dancing.

One thing that you won't see in this issue of *Sets in Order* is the correction concerning the lead article of two issues ago. In advising one of my clubs when to hold two of their summer outdoor dances, I referred to this particular article, using the dates of July 10 and August 9 as having the full moon of those particular months, and the most likely and romantic times for outdoor dances. I was quite embarrassed to note when we held our first big outdoor dance on July 10 that somewhere along the line we'd mixed up our dates and the two mentioned were for NEW moons, rather than full!

You will be sad, as all of us here are, when you read (page 4) of the passing of that very wonderful friend and caller, Jack Hoheisal. One of my most enjoyable experiences in square dancing was the writing of three books on instruction with Jack. His friendship and assistance to us in recent years have left us many memories to cherish always.

Sincerely,

Bob Ogwood

Thoughts of a Square Dancer

By Wendell S. Carleton

"I T DOESN'T make any difference what you told the girls. You can phone them right now and tell them we will not be interested in joining a beginners' square dance class tomorrow night or any other night—and that's final."

You know how it is when a woman gets some fool notion in her head. A fellow has to take a definite stand and get tough where reason, logic and common sense get nowhere.

"Beginners' Square Dance Class! Ridiculous!"

But we had fun.

We went through the pain of knowing we were the most stupid persons in our class.

Then, many lessons later, "Did you notice who messed up that square? They have been dancing much longer than we have." Next came the thumbs-in-suspenders attitude.

We had arrived!

Finally, the first faint light came through when we discovered that the seven others in our square were people—nice people—wonderful people—our neighbors—our friends. Since then, our square dance road has been marked by many never-to-be-forgotten mileposts.

It has been said that a chain is no stronger than its weakest link. That is *a* truth but it is not *the* truth. A chain is also as strong as its strongest link. It has been said "Square dancing is for fun and recreation." That certainly is *a* truth but it is not *the* truth. What of the spirit of square dancing? What about those countless washing, ironing, planning and preparing hours? Actually they are fun, because they are a part of the spirit.

What happens to the three little devils "I, Myself and Me" when they learn that there is no room for them in square dancing? They disappear, and alone, the *you* that *you are* shines with the light of the spirit.

Where in all the world do you find so many thousand folks who so eagerly listen for and so joyfully execute a command coming from a voice beyond their own?

Fun? Yes, because the spirit of square dancing lives and moves in us.

Yeah! Kids, let's keep right on square dancing for fun, but let's also take a little time out to sit down by the side of our square dance road and listen for the voice of its spirit and reflect on the real values and growth which have come to us through it.

ABOUT THE AUTHOR

Wendell Carleton describes himself as being "just a square dancer." He doesn't do any calling (with the exception of an occasional whirl at "Hurry, Hurry, Hurry"), but he does love to square dance. Because his enthusiasm has taken him out of his own neighborhood to dance to many different callers as far away from California as Kansas City, and including lots of little stops in between, we picked on Wendell Carleton as being the voice of the ideally typical square dancer and asked him to write down just what he thought was important in the activity. These words are his own, just the way he feels them, and just the way he sent them in to us.

DOTTIE POLKA

An original dance by Dorothy Martin, Inglewood, Calif.

Record: SIO No. 3007

Formation: Closed dance position. Man's back to center of circle, lady facing center of circle. Directions for man. Lady does counterpart.

Measure

1-4 Heel, toe; two-step left; heel, toe; two-step right;

With left foot, man does heel, toe and a two-step sideward in LOD. Repeat with right foot — heel, toe and two-step in RLOD.

5-8 Do-sa-do in four two-steps;

Dropping hands, man and lady pass right shoulders, passing back to back around each other in four two-steps, beginning on man's left, ladies right.

9-12 Two two-steps LOD; two two-steps RLOD;

In open dance position, man's right hand holding ladies left, do two two-steps forward in LOD (1st two-step facing, 2nd two-step back to back). Still holding hands and without turning around, do two two-steps in RLOD (1st two-step back-to-back, 2nd two-step face to face).

13-14 Roll away from each other, in LOD—Clap;

Dropping hands, man makes a left face turn in four steps in LOD. Lady makes a right face turn in four steps in LOD ending facing each other—Clap.

15-16 Man rolls back in four counts; lady turns in place;

Man makes a right face turn in RLOD in four counts to pick up a new partner. Lady makes a left face turn in place waiting for new partner. Both clap on last beat.

Repeat dance with new partner.

WE'LL ALWAYS REMEMBER JACK

JACK HOHEISAL of Alhambra, California, passed away at his beach home early Thursday morning, July 9. He was with his family of three wonderful daughters, and his wife, Gracie, at the time of his passing.

Those who have had the fun of knowing and working with Jack, will always remember him for the outstanding work he did as one of California's earliest callers. Those in the August classes of Dr. Lloyd Shaw at Colorado Springs will remember Jack as one of the most enthusiastic and contributive members. Those who attend the regular folk dance camp sessions at the College of the Pacific each year will remember Jack as being one of the most active members on the faculty. The folks in Omaha, Nebraska, will remember Jack for the wonderful calling he did at their giant festival in May of 1952. Square Dancers everywhere will remember Jack for his records under the MacGregor label, and millions of people who watched the Tournament of Roses Parade, either in person or over television, in 1950 will remember Jack and his "Whoop and Holler Kids" as they danced on the official square dance float on that great occasion.

We'll all remember Jack for all these contributions to square dancing, but most of all, we'll remember him as a friend, a sincere and loving father and husband, and one of the strongest pillars in our present day square dancing activities.



Jack Hoheisal

AMERICAN ROUND DANCING

*New booklet by Frank Hamilton presents
the round dancing idea in a clear
and comprehensive manner.*

"THERE is little satisfaction to be gained from an activity until one can perform with some skill and confidence. The athlete and the musician recognize that they must start with basic and fundamental training before attempting high-level performances. Similarly, before one can dance with ability or pleasure, it is first necessary to master the elements of position, movements, and styling upon which dance routines are built. Simply memorizing and stumbling through some round dance routines will not make one a round dancer. One result of the current deluge of new dances is the realization that one must have a sound and thorough mastery of the basic steps of which they are composed . . ."

In the last three years, alongside their hobby of American square dancing, many thousands of people have learned to enjoy the composed as well as the traditional round or couple dances. From this enthusiasm has sprung a desire for well grounded information. Leaders in this field all over the country have contributed greatly. One of these leaders has done much to clarify the present round dancing trend in a new book "Introduction to American Round Dancing" by Frank Hamilton, of Pasadena, California (published by Windsor Records, Temple City, California, price \$1.00). Some twenty of the leading round dance instructors of the nation were consultants on the book.

The book itself is not a long one, but breaks down into a series of simple chapters, some treated with tables and charts, those elements of modern round dancing that most often crop up as questions in the minds of the majority of couple dancers today.

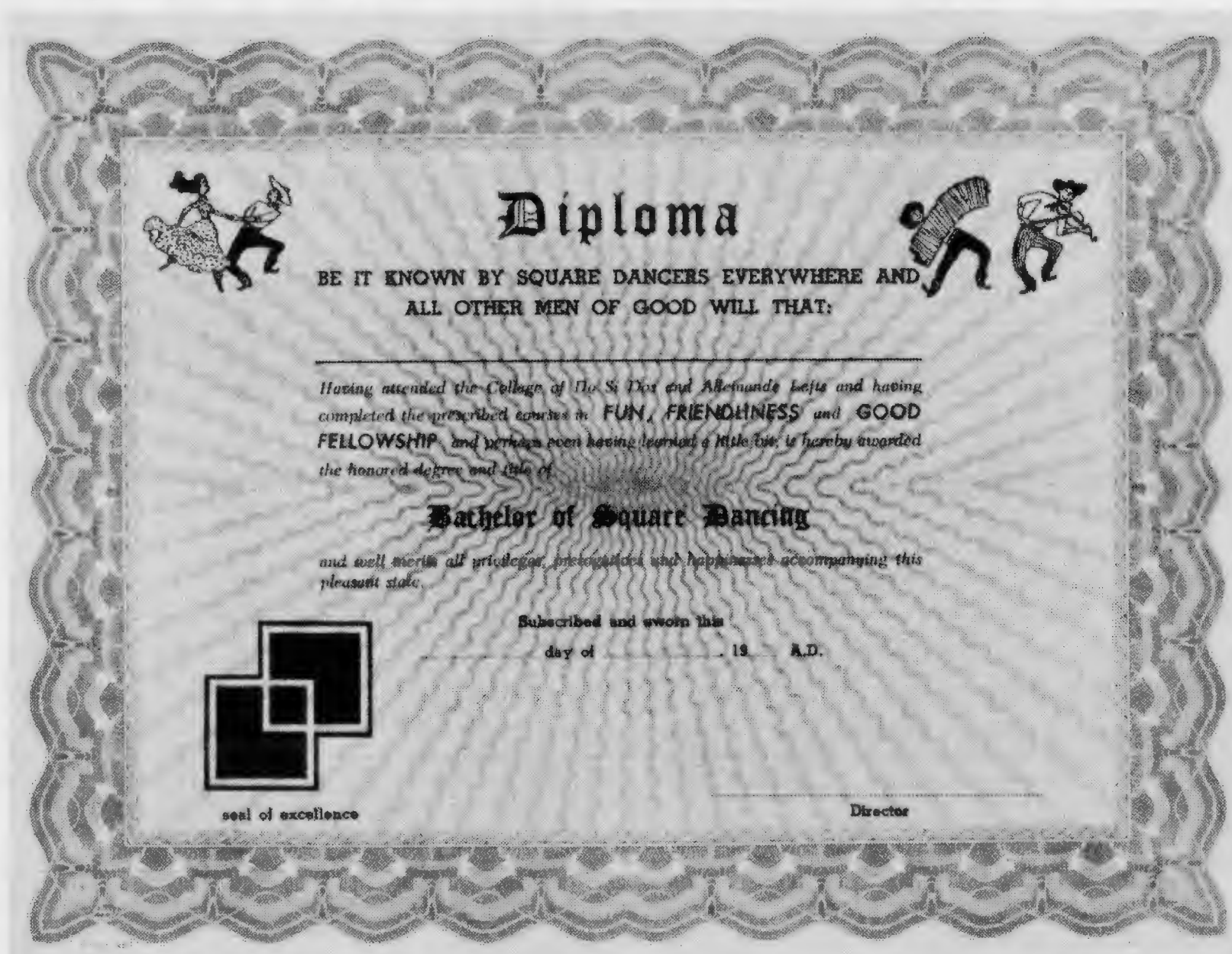
A series of clear photographs, augmented by carefully worded paragraphs describe all of the most commonly used positions for couple dancing.

One section describes the series of movements which when put together in various arrangements and combinations make up a complete round dance routine. These descriptions, too, are illustrated, this time with pencil sketches which show the position of the hands, the feet, and the body.

For those just learning round dancing, this book offers a complete and simplified course in round dancing techniques. For the enthusiast, many suggestions for better dancing and aids in styling, etc., are clearly pointed out. For the teacher, practice drills for the waltz, two-step and other basic elements of the couple dance picture are also included. There is a chapter on "leading" and several pointers given on how to use round dance instruction. Special notes by "Doc" Alumbaugh of Windsod Records supplement the text. The book itself is a definite "must" in the library of all who enjoy their round dancing.

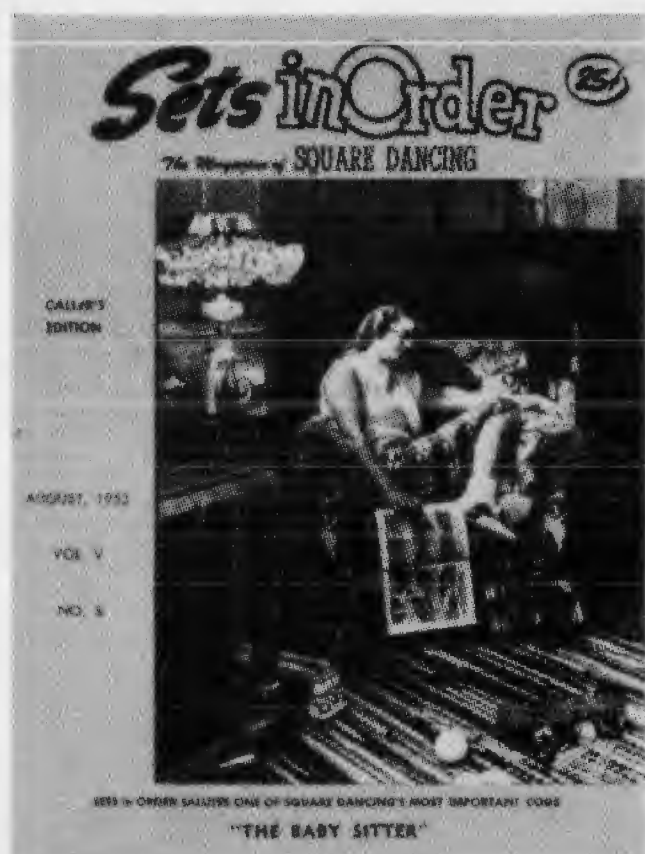


Something New For Your Classes



THIS handsome diploma, printed on fine quality bond (8½" by 11") is presented for the first time this month. It was designed in answer to the requests of many callers and teachers throughout the country who wish to commemorate the completion of a course of lessons with some sort of a suitable certificate. The scroll itself is printed in three colors—gold background, black type, and brilliant red for the square dancing emblems. The inscription is simple and suitable for almost any instance covering a square dance graduation.

Supplies of these diplomas, ready to be signed and filled in by the caller or teacher are available for ten cents (10c) a copy when ordered in quantities of ten or more at one time. For a sample copy, send 15c (in coin, please) to cover the postage and handling, to Sets in Order Diplomas, 462 N. Robertson Blvd., Los Angeles 48, Calif.

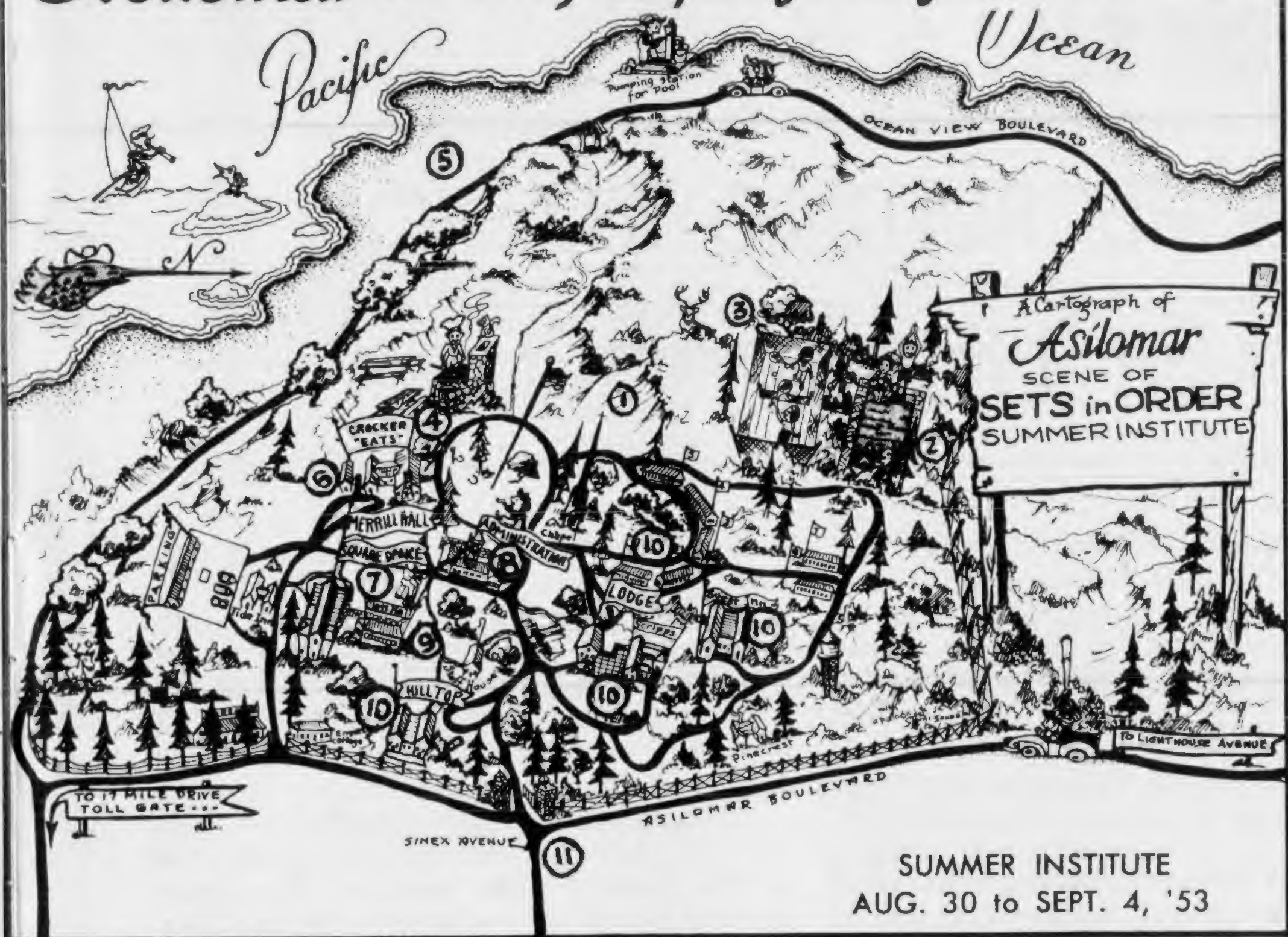


ON THE COVER

Typical of all baby sitters, our cover girl this issue is DeDe Rutherford of Venice, California, daughter of Carol and Harry Rutherford. Baby sitting is just part of the regular summertime activity, but the four nights each week she spends taking care of square dancers' orphans provides her with spending money and helps with the clothing situation when it comes time for school.

Photo by Fadler

Asilomar The Magic Spot for Square Dancers



- 1- GROUP TINTYPE TAK HERE.
- 2- THE POOL - FOR DING BETWEEN TIPS.
- 3- TENNIS - IF ANYON IS UP TO IT.
- 4- WATERMELON SEED SPITTING CONTEST
- 5- BEACH - EGADS! T OF SAND, SHELLS, ROCK
- 6- CHUCK WAGON LOCA (FOOD, "VITTLES")
- 7- THIS IS WHAT YOU COM FOR - DANCING!!
- 8- CHECK IN & REGIST HERE.
- 9- MOONPITCHERS - AL MISCELLANEOUS CLAS
- 10- SLEEPING HERE - IF YOU HAVE ANY FREE TIME.
- 11- ROAD TO TOWN AND INTERESTING PLACES
 - a- GLASS BOTTOM BOAT
 - b- OLD MONTEREY
 - c- GOLF COURSES
 - d- FISHING BOATS FO DEEP SEA
 - e- 17 MILE DRIVE
 - f- CARMEL
 - g- OTHER SIGHTSEEIN TRIPS.

REPORT ON JUNE. COMING IN AUGUST?

FROM fourteen states and Canada, two hundred dancers helped make our June session, the fourth Sets in Order Summer Institute, the most tremendous and valuable yet. From nine in the morning until eleven at night, dancers who were just dancers, callers in all degrees of experience, round dancers and just plain dance enthusiasts, added to their store of knowledge, made new freindships, and in general had a "whale of a good time."

From the moment each participant was welcomed at the administration building of Asilomar on the Monterey Peninsula and given his large green 90-page notebook of calls, descriptions and ideas on dancing, until the last round dance workshop, five days later, the enthusiasm remained in high gear.

Many more square dancers from different states and various areas planned to be on hand again August 30 when the second session of Asilomar's 1953 Summer Institute gets under way at the same beautiful location, at the north end of the Seventeen Mile Drive, not far from Carmel.

The faculty of the August session will be made up of Ed Gilmore, Arnie Kronenberger, Frank Hamilton, Sam Hinton and Bob Osgood. There will be plenty of emphasis on round dances, and lots of time to square dance, contra dance, and couple dance with the finest of music, the most enjoyable of callers, in the most satisfying of surroundings. This is your opportunity to broaden your square dancing horizons, to meet new friends you never knew you had before, and to reaffirm your belief that square dancing is not only the most wholesome but the most completely satisfying avocation there is.

Send for a free brochure and application blank that will answer all your questions about this inexpensive and enjoyable week.

IDEA CORRAL:

A RECRUITING STATION for NEW DANCERS

ONE of the prime concerns of all those "sold" on square dancing is the perpetuation of their hobby toward a normal and lasting existence. It's one thing to keep our present dancers happy and enjoying their club activities, but a big problem presents itself when we begin to miss certain of our old timers from our club get-togethers. Perhaps a new addition to the family, an illness, a change in working schedule, or a move out of the locality adds to a high mortality rate that faces all of us in the square dancing picture. One way or the other, we'll have a steady turn-over of dancers as each five-year period passes us by. The big problem of course is to get replacements and to have a continuous program to encourage beginners to attend the classes that every community must have to assure the continuation of square dancing.

Publicity for Square Dancing

Holding the classes is one thing—getting the new dancers, in many instances, is the big problem. Some of us try ads and publicity articles in the local press; some use a mailing list and send out regular postal cards to people we know who are not yet square dancing; in some instances we ask our friends and other dancers to help us add to the mailing list.

There's one big fact that we can't deny and that is that square dancing itself is the best salesman for square dancing. A great majority of the people who dance today had some opportunity to see a square dance in action. That really "sold" them on the idea. It might have been a demonstration group—it could have been an exhibition over television—something in motion pictures—or perhaps just a fun evening of simple square dancing they were

subjected to in connection with some of their social pre-square-dancing activities, but whatever it was it appealed to them. To see square dancing is to want to take part in it and whether we realize it or not, square dances that are open to the spectator public produce more new square dancers each year than any single method of promotion.

In hundreds of square dancing communities throughout the country there is today one of the greatest sales mediums for square dancing ever made available to the non-dancing public and yet in most instances little or nothing is done to follow through on a tremendously valuable promotional program. There are several hundred large square dance jamborees or festivals held in the small and large cities across the country as regular events each year. To these giant affairs come the most enthusiastic of square dancers. To these dancers the jamboree is usually the "big" party of the season's dancing. It means new colorful costumes and sometimes it means weeks of practicing the various dances. It means exhibitions and demonstrations. It means the best of live music and the best of calling. Into these jamborees we pack the most potent sales weapons for square dancing it would be possible to collect.

Thousands of Spectators

It is announced to the general public thru radio, newspaper and television, that for a small fee (sometimes no admission is charged) they may come and enjoy three hours of colorful square dancing entertainment. Just last year we had the opportunity of seeing the stands filled to capacity and spectators turned away in Laramie, Wyoming, for two nights,

in Dallas, Texas, for two nights, in Kansas City, in Tucson, Arizona, Phoenix, and many other places. In Omaha, Nebraska, alone, over 6,000 spectators filled the stands to watch 2,400 dancers put on the most spectacular of shows.

We realize that in many cases square dancing competes with other forms of available amusement and yet thousands of people prove their interest to just sit and watch three hours of dancing, to pay a baby sitter, and to pay the price of admission—and spend the best part of the evening tapping their toes in time with the music, watching their neighbors dancing, seeing how easy it all looks. Never were they more ripe for a square dance class, and yet at more than 75% of these big festivals, no effort is made to follow up. It's just like a salesman for any manufactured product spending three hours giving the most wonderful sales pitch, and getting the customer all ready to buy, then packing up his samples and leaving, without making any attempt to close the sale.

"Where Can We Learn?"

By allowing others to watch us dance, we are presenting the most tantalizing sales pitch possible. Now let's see how we can close the sale. How many times at a big festival has somebody come to you and asked if you knew when new beginner classes were starting? Usually in the midst of a festival, full of excitement, it's hard to recall just when a new class might be getting under way, and yet only the most bold come right out and ask. The majority would like to know. What a simple thing it would be prior to each festival to present this as a project before the callers' groups in the area. These callers who call at the festivals or who encourage their dancers to come and take part, are interested in next year's classes, and chances are, although dates may not normally be set so far in advance, there is no tremendous problem in finding out at least that some thought is given to starting classes the following season.

A Few Suggestions

Here are a few simple steps that could make this portion of the activity a very simple, and yet vital one:

(1) Have one main location, which is easily accessible, established as an information center where questions could be answered for all those who attend the festival.

(2) In setting up the booth, aim toward the interest of the non-dancers, with a poster slogan like "You, too, can have fun square dancing," or "Have you tried square dancing yet?" or simply "Ask here for information on new square dance classes."

Use The Program

(3) The printed program, which gets into the hands of all spectators, could very easily have a simply worded, yet complete, editorial pitch toward the new dancers and classes, and could also point out the existence of the information booth.

(4) The master of ceremonies for the evening, along with the other callers, could very easily spend some time in describing the dances to those sitting in the stands and making them more aware of the simplicity of the figures. By "playing to the audience" a certain amount of good can be done without in any way disturbing the fun of those who came just to dance.

(5) The best thing, of course, is to have all those who would like further information on square dancing classes to register their name. To those registering a list of all new classes could be sent by the callers' groups in the area.

(6) A direct approach could be made to each spectator with the use of inexpensive "give-aways" that would explain the square dancing they would be watching. This could be in the form of a small printed or mimeographed sheet which could also include a blank for them to fill in and leave at the information center if they desired additional information later. The ABC books presented by Sets in Order and available free to square dance organizations are just one of many ideas that could be used to great advantage in doing a good selling job.

It's certainly true that a great amount of good can be derived from these festivals and the new dancers will come to the classes whether we make a point of doing any extra pushing or not. But sometimes some of us need a little extra push, a little extra help in making up our minds, and the fact that these hundreds and thousands of spectators have showed sufficient interest to come to a dance is indication enough that a certain proportion of them at least would like to carry on with their square dancing fun and make it a part of their regular activity.

It's up to us to "close-the-sale."

EVENTS SEEN THRU THE SQUARE DANCER'S EYE



Meet Ruff's Rounders, photographed at a recent party-dance in Bell, California. This is the group that grew out of backyard dancing to which all the neighbors were invited, at the home of their caller, Bob Ruff, and is one of the most enthusiastic clubs in the Los Angeles area. Bob is fourteenth from the left in the back row!

Not only England has its Coronation. A lot of square dance clubs followed suit and crowned their own kings and queens right after June 2. One was the Barn Owls, of Gardena, California, who, on their 2nd Anniversary, crowned King Ray Orme, their caller, and Queen Margaret, his wife.



The Rollerdrome with the "floating floor" at Nampa, Idaho, is the scene of this square dance estival, with 670 dancers on the floor and over 800 people there to watch them. The smiling gent standing near the piano is Ross Crispino, MC for the event.



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IF YOU KNEW SUZIE

By Paul Phillips, as called by Vera Baerg

Capitol Record No. 9350

Introduction

**Join hands with Suzie, Circle left with Suzie,
Now circle right, go the other way 'round**

**All circle left, then reverse and circle right
Now swing so classy with your fair lassie,
It's allemande left, then do that
Grand old right and left around,
Meet Suzie's sister, meet Cousin Kate
Meet Aunt Lucy, there's your Suzie
Promenade and don't be late**

Each man swings his partner, does an allemande left with corner, then a grand right and left and promenades partner home.

**Go home with Suzie, swing with Suzie, Oh, Oh,
what a Gall!**

Figure

Head gents bow to little Sue, do a right and left thru

Turn 'em twice, Sides go right and left thru

Four ladies chain—it's a three-quarters chain

Couples 1 and 3 do a right and left thru — turning partner 2 times around, while the side couples do a right and left thru. All four ladies right hand star — pass 2 men giving her left hand to the third man and he turns her in place (each lady is with original corner).

Now all join hands and circle to the left around the town.

**All around the corner gal, swing with your own
Swing that baby round and round and promenade your Suzie home,**

**Go home with Suzie, swing with Suzie,
Oh, Oh, what a Gall!**

Repeat figure for head gents, and 2 times for side gents.

Closer:

**Now get 'em in a ring boys, a great big ring boys
Reverse back, go Indian style**

Circle left—reverse back—promenade Indian style—each gent having his original partner in front of him.

**Then swing with Suzie, till she gets woozy
Allemande left then do that grand old right and left around,**

**Now there's little sister, there's Mary Jane,
When you find your Suzie, promenade her down the lane**

**Go home with Suzie, swing with Suzie, Oh, Oh,
what a gall!**

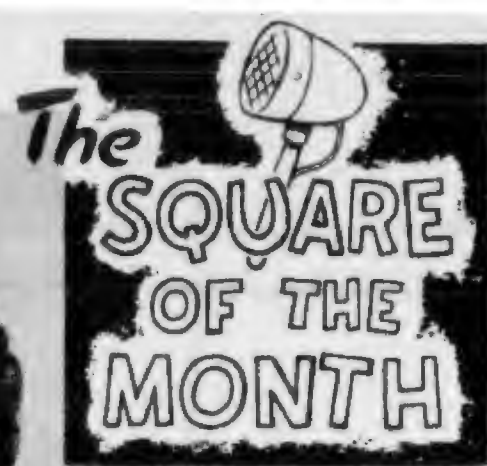


Photo by Hanson Williams

VERA BAERG

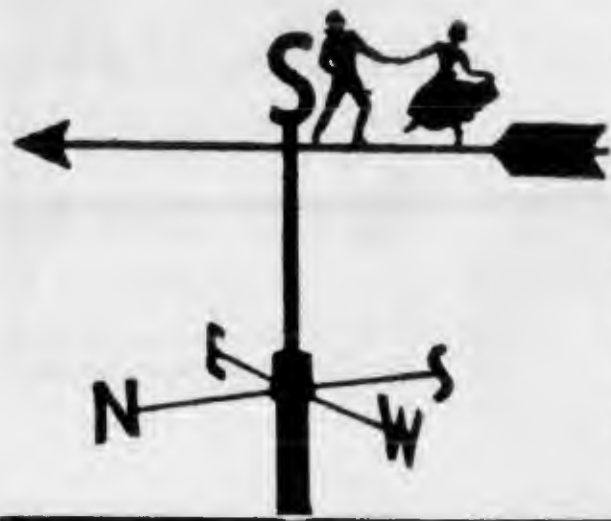
WE PRESENT this month a warmly friendly lady from Inglewood, California, who has probably the nicest smile in 17 states, and is an excellent caller, as well as a greatly beloved one.

Vera had been dancing about two years when she accepted the job of Recreation Chairman of her local P.T.A. Square dancing for 4th, 5th, and 6th graders came under her chairmanship, with about 175 children attending. She and Jack, her husband, attended every session, and sometimes did a little pinch-hit calling.

Soon she began guest calling at adult dances and discovered the real pleasure in it. The smiles on the faces of square dancers are a thrill to her. Darrell "Brownie" Brown encouraged her to go ahead with the activity, helped her with patter calling, and generally gave her invaluable assistance and constructive criticism.

Vera has been calling for her own groups for about a year and a half, mostly in the southwest and southern sections of Los Angeles. Her goal with all groups is friendliness. She likes every one of her dancers and tries to let them know it.

On the domestic side, Vera has a son, 13, and a daughter, 9, both of whom are "coming" square dancers. Her husband is a real partner, toting P.A. equipment, setting up, demonstrating rounds, and helping her to create the fun and friendliness she wants for her dances and dancers.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Kansas

All square dancers were welcome at the big square dance at Fort Riley, Kansas, in connection with the Fort Riley Centennial on June 27. The J C Allemanders of Junction City handled arrangements for the dance, which was outdoors, free, and lots of fun for a lot of people.

One square dance wife whose husband is really a boon not only as a partner is Mrs. Ferd Wellman, of Topeka, Kansas. Reason? He makes dresses for her. When he isn't square dancing or dressmaking, Ferd sells venetian blinds and Mrs. Ferd is with the telephone company. The Wellmans became interested in square dancing about three years ago and Ferd inevitably became a caller. Soon after they began dancing he decided he wanted to fix the wife up pretty in a special dress, so he made one. From that he progressed to some mighty fancy numbers with some 15 or 16 yards in them.

Indiana

The Ox-Bow Eights Club of Elkhart, Indiana, gave an exhibition dance as part of the Elkhart Symphony's 5th Annual Pops Concert, June 17-18, a real FIRST. The orchestra was under the direction of Zigmont Gaska and used for the theme "Musical America." Included in the program were such varied numbers as a Dixieland combo, church music, a Rachmaninoff piano concerto, and the hoe-down. The orchestra's assistant conductor, Joe Erskine, arranged the music for the two sets of Ox-Bow Eights, using the record, "Cindy." "Turkey in the Straw" was used for entrance and exit. "Wagon Wheel Break with a Frontier Whirl" was put on as a sort of encore. This was done to an uproarious "Turkey in the Straw" by the symphony. Ray Black did the calling for this unusual square dance spot.

Maryland

The Heel and Toe Square Dance Club of Takoma Park, Md., one of the oldest square dance clubs in the area, has been fortunate in securing an outstanding caller for the fall season, John K. Hess. He is a member of the National Capital Area Square Dance Leaders' Assn. of Washington, D. C., and has devoted much of his time to calling for hospitalized servicemen at different military hospitals and recreation centers. Area dancers of intermediate level are invited to call the president, Frank Portillo, at JU 5-7265, or the treasurer, John Hall, at JU 9-3673. Special arrangements will be made to brief beginners on fundamental square dance steps.

Oregon

Klamath Do-Si-Do Club is holding a gigantic square dance jamboree at Modoc Field, Saturday night, August 1, sponsored by the "20-30 Club." This club of 115 members holds a dance every Thursday night at the Klam-air Bldg. at the airport and guests are always welcome.

Texas

New officers of the Houston Square Dance Council are Lonnie Rogers, who was also president for the 51-52 term and worked like a Trojan in the interest of square dancing then; Austin Reed, Veep; Mac Jentzen, Treas., and Blanche Marrero, Secy. Council Directors are Bill Lamons, Johnnie Coffee, Arthur Brockelman, Al Treppke, Cliff Hyde, Emmet Wallace, Paul Wadkins, Shiro Hoke, and Earl Eberling.

The PTA of Celina, Texas, in cooperation with the Celina Booster Club, sponsored a square dance in the Celina High School Gym at which were present three bands, thirty callers, three exhibition sets, seventy-four sets of dancers, and paid spectators. Harper Smith was chairman of the occasion which brought square dancing to the fore as a community activity.

Illinois

Chicago's Square Circle R's are busy dancers. Recently two sets from the club took part in the WLS National Barn Dance. There are two performances of this show, and they really "pack 'em in." Bus loads of people from all over Illinois, Wisconsin, and Iowa attend every week. Another item on the agenda of the Square Circle R's was the big Jonesy dance at New Trier High School on the north shore, where they appeared in full force.

The Christian County Fair sponsored a Square Dance Festival at Taylorville, Ill., as a feature attraction on the night of July 20, when a huge platform was constructed in front of the grandstand for the exhibition and free dancing. Callers from Decatur, Springfield, Champaign and Taylorville had groups of all ages exhibiting rounds and squares and the evening was topped off with a rip-roaring square dance to the calling of the inimitable Joe Lewis, who flew up for the occasion from Dallas, Texas.

On June 7, the Illinois Square Dance Callers' Assn. met at Crystal Park Lake, Urbana, with Ben Baldwin acting as temporary chairman. Also on the temporary panel were Elmer Hawkins, Dr. W. Heim, and Lucille Parkington. A constitution was adopted which provided for the division of the state into three sections for convenience. Directors from the Northern District are Al Henninger and Ray Olson; from the Central District, Ben Baldwin and Dr. W. Heim; from the Southern District, Harold West, and Charles Healy. Frank Sullivan was elected to serve as co-ordinating director, acting as a link between the three districts. Dick Lawson is secretary; Duke Ragnier is treasurer. 145 callers are registered as charter members.

Michigan

The Michigan Square Dance Leaders' Assn. held its 4th Annual Square Dance Festival May 15-16 in the Grand Ballroom of the Masonic Temple, Detroit. Dancing was from 9 to 1, and callers and the 1800 dancers were from all over Michigan.



Here are dancers from the Circle 'n' Star Club, Louisville, Kentucky, on the float which was part of the Louisville Founding Festival Parade, June 8. Since the club's caller, Floyd Bohart, had to work at the last minute, his wife Magdalene, pitched in and did the calling on the float. She can be seen just behind the first girl on the left.

SETS in ORDER, AUGUST, '53

NOTE FOR VANCOUVER VISITORS

Famed Stanley Park in Vancouver is making square dance history. Last year 4000 people attended the Summer Square Dance Festival there, and twice as great a crowd is expected this year, on August 14, when the 2nd Annual Festival will be held on the park's huge clipped oval at Brockton Point. The event is sponsored by the Vancouver Park Board and supported by the city's dance clubs. Everyone is welcome to come and enjoy the dancing, the view, and an on-the-spot barbecue. This year proceeds will go to aid the British Empire Games which the Duke of Edinburgh will be opening in Vancouver in 1954.

OREGON INVITATIONS

Note to those visitors to Portland, Oregon, who are referred to Art and Metha's Record Chest for square dance info. On August 15, the establishment is moving to 730 N.W. 21st Ave., near N.W. Johnson St. They will have a dance area in connection with their store, so visitors might find some dancing on the spot!

The Boots and Calico Club, in Grants Pass, Ore., are noted for sociability and friendly spirit and enjoy entertaining dancers from other localities. They meet at the Double J Square Dance Barn, 1136 Gordon Way, on the 1st and 3rd Saturdays. Their companion club, the Rusty Squares, meet same place on 2nd and 4th Saturdays.

THIRD NATIONAL DATES SET

Word from Dallas just received from Dr. Brownlee indicates that the dates for the Third Annual National Square Dance to be held in Dallas are set for April 8, 9, and 10, 1954. There will be more information about this in coming issues.



(This dance was chosen by the Southern California Round Dance Teachers as the "Dance of the Month").

COCOANUT GROVE

An original dance by Murle and Ariel Marquis, Glendale, Calif.

Music: Sets in Order Record No. 3004.

Starting Position: Partners in skaters position. W's R hand works skirt, both facing in LOD.

Footwork: Same footwork for M and W throughout the dance.

Measure **Introduction**

1-2 Wait

3-4 Walk fwd in LOD four steps starting L ft.

Part I

1-2 Cross, side; in back, step/step;

Touch L toe to floor across in front of R, touch L toe to floor diag. to L side and fwd; step on L ft across in back of R, step diag to R and fwd on R ft/close L ft to R taking weight on L.

3-4 Cross, side; in back, step/step;

Repeat action of Meas. 1-2 starting R ft.

5-6 Walk, pivot; grapevine, pivot;

Step fwd in LOD on L ft, step fwd in LOD on R ft pivoting $\frac{1}{4}$ R face turn to face wall on R ft; step to L side in LOD on L ft/step on R ft across in back of R, step to L side in LOD on L ft pivoting $\frac{1}{4}$ L face turn to face in LOD.

7-8 Walk, pivot; grapevine, pivot;

Repeat action of Meas. 5-6 starting R ft and pivoting first to L and then to R

9-16 Repeat Part I (Meas. 1-8 above)

Part II

17-18 Cross/side, cross/swing; cross/side, cross/swing;

Moving diag. fwd and to R of LOD, step on L ft across in front of R/step diag. fwd and to R side on R ft, step again on L ft across in front of R/swing R ft fwd and around while pivoting slightly on L ft; moving diag fwd and L of LOD, step on R ft across in front of L/step diag fwd and to L on L ft, step again on R ft across in front of L/swing fwd and around while pivoting slightly on R ft;

19-20 Cross/side, cross/swing; cross/side, cross/touch;

Repeat action of Meas. 1-2 except to end by touching toe to floor beside R

21-22 Canter, canter; twirl;

Partners make one complete L face turn with M wheeling and W dancing fwd CCW, with M taking four canter steps by stepping fwd on L and rocking back on R on each canter step. W takes two canter steps with M during one Meas. then makes one complete R face twirl under her own and the M's L arms during second Meas. End by partners resuming skaters position and facing in LOD.

23-24 Grapevine left; grapevine right;

Step to L side twd COH* on L ft/step on R ft across in back of L, step again to L side on L ft/touch R toe to floor across in front of L; repeat this action starting R ft and moving to R side twd wall.

25-32 Repeat Meas. 1-8

Tag

Walk, two; three, four;

Walk fwd in LOD four steps starting L ft as in Introduction.

Repeat entire dance for a total of three times

*Center of Hall.

Sets in Order

AUGUST, 1953

Green Sheet of California News

OUT EASTWARD WAY

Old Shoo Shoos celebrated their 5th anniversary with a dinner dance at Arcadia Square Loft, June 6. 108 members and guests heard the club's charter members, Bud and Gay Egeter, describe the history of this group which has met twice a month continuously for over 5 years. Glen Story now calls for the club and the Presidents are the Ken Bowens.

Last year Bob and Babs Ruff of Whittier presented a Fashion Show for their beginner class to give folks ideas on buying and making square dance dresses, etc. It met with such approval that they presented another to their present group of beginners at the Dexter school in Whittier. Evelyn Seilheimer, charter member of the Whittier Ruffs 'n' Ruffles, and dress designer, again acted as MC. Evelyn Frisbee of the Belles & Beaux shop in Anaheim assisted. Dresses were modeled in 3 groups: those made by individuals; those by Evelyn; and those by Belles & Beaux. 20-odd sets of dancers enjoyed the whole thing.

Shuffle Steppers marked their third anniversary on June 10 at the Arcadia Square Loft, with a special exhibition by the Levis and Laces, and one of the prettiest cakes ever, made not by a professional baker, but by Margie Farmer, a club member. This was in pink and white, with the club emblem, SS, and lacy decorations. It tasted as good as it looked. Ed Gilmore called to the Hoedowners' Music.

The Jefferson Wednesday night club and the Loma Alta group of Pasadena have formed one club with the following officers: Walter Schmidt, Gale Phillips, Dave Van Deerlin, and Carl Ziegler. The club meets 2nd and 4th Wednesdays at Jefferson Recreation Center, with Barry Binns as caller.

Flash! New officers of the Western Association of San Gabriel Valley are: President, Gordon Frank; Treas., Hoppy Hoppin; Secy., Dan Bonfems; Publicity, Barry Dibble; Dance Chairman, Bill Crooks; Club Service, Bob McCartney; and New Clubs, Lloyd Porter. Retiring officers are Ralph Wahlmark, Charlie Quirmbach, and Harry Longshaw.

Classes in Whittier with Ozzie and Margie Stout: Every Wednesday, Refresher-Intermediate, Whittier YMCA; every Friday, the Shindiggers, an open-air dance for experienced dancers, Friends Park; Saturday night Junket, 1st, 3rd and 5th weekends, old-fashioned open-air hoedown at Friends Park.

An exhibition by Smithy's Twirlers of Montebello was recently presented for Holley's Hoppers in San Dimas. Birthdays of Del Holley, caller, and Jack Wadsack, president, were celebrated at a potluck dinner before the dance, with approximately 80 folks present for the dinner; 140 for the dance.

LA BALLONA VALLEY DAYS DANCE

Plans are well under way for the 3rd Annual La Ballona Valley Days square dance to be held on Aug. 15, 8 p.m., at the Veterans' Memorial Bldg., in Culver City. Prizes will be given for the clubs coming the farthest distance and the clubs with the greatest number of members present. The dance is free, with Culver City's compliments, and will be headed by Earl and Ruth Pechin.

IN ORANGE COUNTY

Old and new dancers of Orange County have formed a new club that meets at the old health camp in Irvine Park. They're called the San Tana Squares and dance every Saturday night, 8 p.m. to 11 p.m. Tom Watson calls.

TROPICAL SQUARE DANCE

So pleased were they with their reception at Tropical Palms and Desert Hot Springs, that the Sashaways and Hollywood Folk Dancers are looking forward to a repeat. They spent the weekend of June 6 feasting on barbecue, dancing and swimming. Jim Bruner of Palm Springs did the calling for this most enjoyable occasion.

DOWN SOUTH IN L. A.

Hi Lo Squares especially enjoyed a recent potluck dance at the Lennox Women's Club. Credit for the yummy menu goes to Leona Starr, Chris Taylor and Doris Urpin. Classy patter was furnished by club caller Clarke Kugler, and guest callers Dave Jason, Frankie Frankeberger, and Oliver Flint. Hi Lo Squares invite those who enjoy a relaxed evening to dance with them on Fridays.

Lennox Post of the American Legion sponsors a dance the 3rd Tuesday of each month, at intermediate level, with Vera Baerg calling. Dance begins at 8 p.m. and you'll find it at 4446 Lennox Blvd., in Lennox.

Merl Olds reports that the outdoor dancing is fine this summer at Knott's Berry Farm. He calls "live music" dances each Friday and Saturday nights and invites clubs to bring their caller and participate. Better yet, they can use the area exclusively on Mondays thru Thursdays with no charge. Call Merl at LOrain 9-4817 to make arrangements to use the space.

DEADLINE DATES!!

Note to everyone wanting something in the Green Sheet: the Deadline Date for material to be in our office (not to be **mailed**), is the **10th** of the month preceding date of issue. Items received after that time cannot be considered for the current issue.

NEW B'N'B CLUB

The tenth and newest Bachelors 'n' Bachelorettes Club is the one in Oakland, which is in full swing. The group meets every Monday evening at Markham School, Frank Tyrell calling. They are already 166 strong, and were officially welcomed into the B'n'B fold at the annual round-up of all branches on June 20.

SAN DIEGO COUNTY REPORTS

San Diego . . . Town Squares had their second Saturday dance and were host to Forward 8 Club from Chula Vista, Van Van der Walker, M.C. The guest callers included Sue and Earle Mount, Juan Frank, Clarence Montgomery, Jack Wiebe, and Les Vivien. About 22 squares attended . . . Date of the 3rd Annual Fiesta de Cuadrilla has been changed to November 14-15. See this column for details.

Palomar . . . New officers of Quarter Promenaders are the Lymans of Encinitas; Homer Rightman, Meryle Spear, the Dale Fowlers, the Thad Covingtons, and Jane Kelly. Kenny Young is the caller . . . Palomar clubs converged on the Del Mar Fair, July 4, for square dancing to Kenny Young, Vic Biewener, Bob Perry, Bill Ragsdale (also M.C.), Helen Mighetto, Ray Lanto, Roy Close, Frank Dyson. Guest caller was Chet Torow from Inglewood. There was a pot-luck supper after the dance and then the dancers went to Oceanside to finish off the day with dancing at the Stadium.

The Ocean Wavers of Oceanside graduated their beginners' class in July with an old fashioned hoedown, to honor nine squares of nice, up-and-coming square dancers . . . The Ramona Scramblers with Al Bisher as caller are dancing this summer as usual . . . The 32 Club of Fallbrook has Walt and Betty Clopine calling the 1st Saturday, Vic Biewener the 3rd Saturday.

DUDES AND DOLLS

The Dudes and Dolls Club of Santa Monica, who dance 2nd and 4th Saturdays at McKinley School, recently had a surprise birthday party for their caller, Frankie Frankenberger, who was given a brand new cowboy hat and a big birthday cake. Newly elected officers for the club are John Rasford, Harold Howell, Bernice Jeffries, Dan Boone, and Roy Braun.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

Asilomar. Did you know that some people went for a rest? (Joke.) It was an exciting and interesting as expected. Those from the Bay Area included Dan and Madeline Allen, Ray and Martie Arends, Jack and Gerry Beard, Helen Carleton, Bill Castner, Ernest and Sophie Clark, Bill and Marie Clinton, Roy and Eloise Czerny, George and Mary Gage, Bill Gamble, Jack and Anita Grabosky, Herb and Marge Grusser, Phil Hostetler, Bob and Nita Page, Ken and Bee Samuels. Better sign up for the August session.

Russ Lumsden of Vancouver, B.C., attended the Callers' Assn. meeting at Brad Sonderman's house on June 28, en route to Asilomar. On the same day Joe Lewis of Dallas called for the Square Devils in Alameda and reports indicate a good party. Joe put on his big one at the San Leandro High School for 40 sets on July 4 under the sponsorship of the Grasshoppers. It was a grand dance and attended by a great many out-of-staters who were on their way home from you know where.

Phil Hostetler is working on a listing of places to dance in Northern California and if your club is interested, write him at 412 Orange St., Oakland. This is a project of the Callers' Assn. . . . June 27 saw Jim York at the Villagers at Edendale School, and the regular party of the Dip 'n' Divers at David Bohannon School with Virginia Johnson as MC and visiting callers Tex Dehoney, Bill Fowler and Gene Ward . . . The Valley Swingers will celebrate their first Hoedown anniversary on Aug. 8 at the San Lorenzo High School with regular caller Jack Logan and visiting callers who have been present during the last year.

New officers of the Dancers' Assn. Workshop for the next six months are Bob Page, Pres., and Virginia Johnson, Secy. . . . The Square Dancers' Assn., through the Dudes and Dolls of San Jose will present Lefty Allemande of Redlands in the Civic Auditorium for their August 29 Stampede . . . The Tahoe Twirlers are sponsoring dances this summer at Carpenters' Hall, Kings Beach, Lake Tahoe, Calif., from 9 'til 1 every Saturday night. Visitors are invited to drop by and dance cool.

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THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

AUGUST 1953

ABOUT THIS ISSUE

This particular copy of the Workshop includes a few changes from the original form of past issues and is dedicated almost in its entirety to material coming out of the June Institute sponsored by SETS in ORDER at Asilomar.

Several new and different ideas and terms have been contributed by Joe Lewis of Dallas, Texas, and we feel that you will enjoy trying some of these out on your dancers. To Fenton "Jonesy" Jones goes the credit for a series of notes on dances he finds most successful with beginners. These were taken from a special session Jonesy held at the Summer Institute. In addition are four gimmicks he uses to make his dances more enjoyable.

The balance of the material includes one round, three singing calls, three patter calls, and two breaks. We'll be anxious to hear from you if this is the type of information that will prove helpful and that you'd like to see in future editions of the Workshop. Remember, the Workshop goes only to those who subscribe to the special Caller's Edition of SETS in ORDER. The cost is 10 cents per issue, or \$1.20 a year and is bound right into your monthly magazine. The material used in the Workshop is printed almost entirely as it is received by SETS in ORDER and in many instances needs a bit of working over before being used.

SOME NOTES FROM JOE LEWIS

From the notes of the June Session, Asilomar, 1953

I would like two of the movements which I have used at this session to be used as supplements to the figures already in use—not as individual breaks. To explain further, let them be new ways to get "into" and "out of" our regular dance basics. Please note that these items are not additions to our square dance language; instead they are directions to the dancer—in plain English, which the dancer could probably execute without a walk-thru.

1. The "Slide In and Out"—is called at any point where partners meet face to face or are coming to meet each other from opposite directions (Lines excepted).

Example: Gents have done a "backtrack" from a counter clockwise single file figure:

**Gents backtrack 'til you meet again
Now ladies slide out and gents slide in
You are bound to meet once more you know
Turn her by the left in a do-pas-o**

2. The "Backtrack from a Promenade" means exactly what it says—not couple backtrack. The call doesn't designate any one person hence all eight backtrack. Turn in your tracks when you hear the call. It is most easily done if the partners turn in the direction of "face to face" and on to a complete reversal. Such a turn allows the promenade hand clasps to remain intact with no discomfort.

Example: Couples are promenading:

**You both backtrack, yes take her along
Side by side you travel along
Pull the ladies to a left hand star
Forward gents from where you are**

A little twist: A pair of couples are dancing the figure "Around Just One" and are in a position for the last "pass through" back to starting point. Call:

Cross trail through to a left allemande, ec.

Another twist:

**Allemande left allemande thar
Right and left and you form a star**

The corners are now directly opposite across the square — so call:

**Turn once and a half with your left hand
Chain the ladies across the land
Allemande left with your left hand, etc.**

Another twist: Call a single file then ask the men to backtrack. Now ask the ladies to backtrack behind their mate. This makes an unexpected single file. Repeat it so they can smooth it out. There are a jillion ways to dance out of it.

SINGING CALLS FOR BEGINNER DANCES

Suggested by Jonesy

1. **Oh, Johnny** (use walk around swing) (everyone in a large circle) no sets
2. **Solomon Levi** — sets squared (teach promenade only)
3. **Pistol Packing Mama** (Teach progression from one couple to the next and it also gets the dancer used to exchange of partners.)
4. **Coming Round the Mountain** (Teach two ladies chain across and promenade with the right hand lady.)
5. **Marching Thru Georgia** (Teach do-sa-do and the line type figure)
6. **Indian Style** (Teach right and left thru for head and side couples)
7. **MacNamara's Band** (Teach three ladies chain)
8. **My Little Girl** (Teach grand chain and the chain to the right and the chain to the left)
9. **Goodbye, My Lover, Goodbye** (Teach pass thru, split the ring and simple forward six)
10. **Hot Time in the Old Town Tonight** (Teach allemande left with left hand lady, plus allemande right with right hand lady. Some also use Hot Time for the allemande right with partners.)
11. **Alabama Jubilee** and many others can be used.

MORE NOTES FROM JONESY GIMMICKS

- I.
Gents in the center back to back
Gals reverse on the outside track
Don't you cuss don't you swear
Just leave the old boy standing there
Go find yourself an easier chair
- II.
One and three lead to the right
And circle to a line
Forward eight and back
Forward again pass thru
Keep going clear to the wall
That's all ther eis, that's it, that's all.
- III.
Allemande left, Allemande A
A right, a left, half sashay
Stay that way and swing the gal
That's coming your way
- IV.
Allemande left, Allemande A
A right, a left, half sashay
Resashay go all the way around
The four gents star across the town
Turn the opposite gal with a left hand round
Corners right, go all the way around
To a left allemande, etc.

CENTERS TURN OUT

(By Lloyd Lewis of Portland, Oregon)

- First and third pass thru
Split that ring go around two
And by your corner stand
Forward eight and back with you
* Forward again and pass thru
Join hands like you always do
Break in the middle and centers turn out
This leaves lines of four in the head positions,
facing out.
Go forward and back, then face about
Pass thru and now you stop
Swing the girl behind you, pop
Center four circle four
Go once around and pass thru
** Split that couple facing you
Line up four and don't be slow
It's forward up and back you go
Repeat from (*) to (**)
Pass thru to a left allemande, etc.

SIoux CITY SUE

By Cleo Harden, Coalinga, Calif.

Opener:

- Honor to your partner
To your corner too
Join hands and circle left
Like you always do
All the way, go round that ring
Break and swing you do
Everybody swing
With your Sioux City Sue

Pattern:

Part 1

- Do-sa round your corner
It's all the way with you
See saw round your partner
She's Sioux City Sue
Ladies chain across the ring
Turn those girls you do
All four gents you'll star across
And turn Sioux City Sue

Part 2 (Progression)

- Two head gents and corner girls
Forward and back with you
Half sashay, go forward again
Get along with a right and left thru
Two side gents and corner girls
Forward and back you too
Half sashay, go forward
Get along with a right and left thru

Part 3

- Allemande left your corner
Promenade with Sue
All around until you're home
She'll swing with you
Balance away, give her a smile
Swing awhile you do
Everybody swing
Swing Sioux City Sue

Closer:

Repeat Part 1 of the Pattern

- Honor to your partner
To your corner too
Join hands and circle left
Like you always do
Stop at home and swing awhile
Swing that girl you do
Everybody swing, Swing Sioux City Sue
(Pattern will work OK hashed in any order)

BREAK

As called by Vera Baerg, Los Angeles, Calif.

Honor your partner, lady on the left
All join hands and circle left
Circle left you're on your way
Whirl away with a half sashay
Circle to the left in the same old way
Allemande right and don't be slow
Back to your honey for a do-paso
Partner left, corner right, partner left like an allemande thar
Back 'em up boys in a right hand star
Ladies walk forward to a left allemande, etc.

WALTZ CAROUSEL

By Dena M. Fresh, Mission, Kansas

As presented at the Square Dance Convention,
Kansas City, Missouri, March, 1953

Record: "It's a Sin to Tell a Lie," Decca #9-23604

Position: Open with inside hands joined. Directions are for man, lady does counterpart.

Measure:

1-4 Waltz out; waltz in; step, swing, pivot; step touch;

Waltz fwd. on L, swinging hand fwd. and turning away from partner, waltz fwd, on on R swinging hands back and facing partner. Step L, swing R, pivot back-to-back; Step R in LOD, touch L.

5-8 Waltz; waltz; step, touch; step, touch;

Join man's L hand and lady's R, lady does two waltz steps in wide half circle around man to end facing him (man does two waltz steps in place). As man does step L, touch R, lady twirls under joined hands. Step R (lady L), touch L.

9-16 Repeat meas. 1-8 in RLOD, end with man facing RLOD, lady facing LOD and L hands joined.

17-20 Walk, 2, pivot; walk, 2, pivot; waltz, 2, 3; 4, 5, 6;

Moving in LOD, step back on L (lady fwd on R.) step back on R, pivot one-half L-face on L and join R hands. Step fwd R (lady back on L), step fwd, L, pivot one-half R-face on R and join L hands. Waltz once around using 6 cts.—step fwd on man's L lady R.

21-24 The lady turns; the man turns; waltz, 2, 3; 4, 5, 6;

Moving in LOD, the lady turns R-face away from partner while the man does one waltz step backing up in LOD. The man turns R-face away from partner while lady does one waltz step fwd. Join L hands and waltz once around using 6 cts., step fwd on man's L, lady's R.

25-28 Step, swing; cross, side, back; step, swing; cross, side, back;

In semi-open position, step L, swing R (3 cts); step R across L, step to side on L (LOD), step on R, in back of L. Repeat. Lady does counterpart.

29-32 Dip: waltz: waltz: twirl:

In closed position, man dips back on L (lady fwd R); two R-face waltz steps ending with twirl for lady to open out and begin dance over again.

LOP SIDED WHEEL

(Arranged by "Van" Van der Walker
San Diego, Calif.)

Couple number 1 let's have some fun

Split that ring, go around just one

And three in line you stand

Forward six and six fall back

Then roll that wheel across the track

Two lines of three hook inside elbows with person standing beside them—meet in center of square—inside folks in line grasp opposite's hands—turn lines half way around.

End couples change, hurry on for right hand high, left hand low

Spin those ends and let them go

Lone couple on end of square cross to opposite side, gents turn partners as in right and left thru—line of six spins folks on ends to heads of square. We now have a lone person on sides, a couple and a line of four in head position.

Forward six and back you go

Roll that wheel westward ho

Lone folks change in the same old way

Twirl those ends, don't let them stay

line of 4 only twirls ends—we now have two couples in their original home position—two ladies together and two gents together on sides of square.

Couple three let's do it on the run

Split that ring go around just one

And three in line you stand

Forward six and back to the rail

Now roll that wheel down the same old trail

End couples cross that old corral

Now twirl those ends—a boy and a gal

Forward six and back you scoot

Now roll that wheel down the same old chute

End folks change, you're dong fine

Now twirl those ends just one more time

And you swing yours cause I've got mine

NOTE: Second couple doing split ring in sequence is always opposite of first couple called out.

ALAMO STYLE — GENTS CROSS OVER

by Clarke Kugler, Inglewood, Calif.

Allemande left in Alamo Style

A right to your Honey and you balance awhile,

Balance in and balance out,

The gents cross over and the ladies turn about,

Gents cross set and stand facing out between 2 girls directly opposite, girls turn individually and face in. Rejoin hands.

And balance out and you balance in

Swing with the Left and the gents face in,

Balance in and balance out,

The gents cross over and the ladies turn about,

And you balance out, and you balance in

Swing with the Left and the gents face in.

Balance in and balance out

The gents cross over and the ladies turn about,

And you balance out and you balance in

Swing with the Left to an Allemande Thar

Have original partner.

And back up, boys, but not too far . . .

May use any desirable ending.

WHEN YOU'RE SMILING

(Original dance by George Waudby, Tucson, Ariz. as presented at Asilomar by Geoge. Record is Western Jubilee with calls by Mike Michele, flip side is instrumental, Key "G").

1. Allemande left and allemande thar
Go right and left and form a star
Gents back up in a right hand star
Let that star to the heavens whirl
Right and left to the second girl
Star again with a brand new maid
Shoot that star, turn your partner
With your right hand around
Turn your corner by the left
Your partner promenade
Promenade 'round
While you're smiling
The whole world smiles with you
2. Head couples bow and swing
Go 'round and 'round while you sing
Then you star by the right in the middle of the ring
Turn your corner by the left
Your partner by the right
Now flip her for a wagon wheel spin
Gents back out, girls swing in
The ladies will star (1/2 turn only)
Gents step out, turn right back
Pass your partner, swing the next
Then you promenade
Like you always do
While the whole world smiles with you.
3. Repeat No. 2 above
4. Repeat No. 1 above
5. Side couples bow and swing
(Repeat balance of No. 2 above)
6. Repeat No. 5 above
7. Repeat No. 1 above

EXTRA BREAK

Allemande left and a right to your girl
A wagon wheel but let her whirl
Star promenade with the NEXT little girl
Gents back out, here we go
Ladies chain, don't be slow
Chain right back, it's do paso (do-si-do)
Partner left, corner right
Partner left hand around
Promenade your corner, your corner lady round
Promenade like you always do
For the whole world smiles with you.

OUT ON THE TEXAS PLAINS

As called by T. J. Miller, Olathe, Kansas

Introduction:

You're gonna bow to your corner, do a left allemande
And then you do that old right and left grand
You keep on going all around that range
Drinking coffee from an old tin can
And when you get back home, you sashay round your own
Sashay your corner Jane
And then you bow and swing, with your own sweet thing
Out on the Texas plains

TEXAS PLAINS (Continued)

Figure:

First and third you swing, lead to the right of the ring
Circle once and a half around
And then you dive right thru, do a right and left thru
And you turn those ladies twice around
Circle four in a ring, while the side couples swing
Now side couples spread out wide
Then you take your corners all and promenade the hall
You're wearing out the old cow hide
Circle eight in a ring, you make a great big ring
Circle all the way back home
And when you get back home, you sashay round your own
Then you give that corner gal a swing
And now you all promenade that pretty corner maid
While the moon is shining high
And then you swing and sway cause you're home to stay
Underneath the Texas sky
Repeat introduction
Repeat figure for side couples
Repeat introduction.

ALBERTA TRAVELLER

By Ross Haynes, Calgary, Alberta, Can.
(Originated in Alberta about early 1952)

- A 1st and 3rd go forward and back
Forward again in the same old track
Turn the opposite lady with the right hand round
Partner by the left hand round
Your corner by the right hand round
Your partner by the left hand round
And swing your corner lady round and round and round and round you go
Repeat A
- B Same couples forward and back
Forward again and the sides divide
Swing at the center, swing at the sides
Repeat B
- C The active couples just you two
Forward again with a right and left thru
Same old thing for four and two
Four ladies chain, grand chain
And everybody swing
Position means nothing except as an original designation that the MEN retain throughout the whole dance regardless of the position they occupy in the square as it progresses.
Another variation but more difficult is:

- 1 movement A
 - 1 movement B
 - 1 movement A
 - 1 movement B
- Chorus

The second session of the 1953 Asilomar Institute will be held from August 30 to September 4, and new material will undoubtedly be presented at that time. Incidentally, only a portion of the Institute material can find its way into the pages of SETS in ORDER or the Workshop.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

The Awa-Wego Club (prexy, Howard Buchanan; caller, Hunter Crosby) had the Joe Lewis of Dallas for an open air dance on July 11, at Tulare High School. Some 30 squares swung along with Joe . . . At the Dudes 'n' Dolls dance in Roeding Park, July 1, Bruce Stotts split the calling chore with Bernie Ward, in the absence of Bill Richardson, on vacation . . . Visitors included the Joe Morans, up from Visalia for the first time in a coon's age; and the Phil Woodwards of Shreveport, Louisiana.

Beginners in the Circle T Club, Turlock, graduated to intermediate status at a recent ceremony. Ruby and Si Pinkney are the instructors. The club meets every Wednesday in the Youth Center and invites dancers from everywhere to dance with them . . . In Modesto, the Patio Promenaders meet 1st and 3rd Thursdays in the Girl Scout Clubhouse; the Clodhoppers 2nd and 4th Saturdays at Tony's Tool Shed. Johnny Burton calls for both and both welcome visitors.

Modesto Associated Squares had that old master, Jonesy (complete with guitar), at the California Ballroom, on May 29. About 25 squares danced themselves to a frazzle . . . The Circle 8 Club of Oakdale sponsored a jamboree, June 19, at the Legion Hall in Escalon, with local callers at the mike. Proceeds went to build a slab for outdoor dancing in Oakdale.

Johnny Burton graduated a large beginners' class early in June at Tony's Tool Shed, Modesto . . . Bill Richardson has a new beginner class for children from 8 to 12, which meets every Tuesday A.M. from 9:30 to 11:00 on the old slab in Roeding Park, and is sponsored by the Fresno Recreation Dept. . . . The Bustles and Buckaroos of Fresno have changed their name to Whirlaway Squares. Caller is Francis Monnier and they meet 1st and 3rd Saturdays; 2nd and 4th Thursdays. They are 12 squares big, two years old, and they meet in Roeding Park during the summer. The Ralph Rogers are co-prexies along with Directors, the Glen Huffmans and Johnny Adamskys . . . Sierra Squares gave a special dance, June 13, outdoors in Three Rivers. Honored guests were Dale and Ruth Garrett, with Dale calling a guest tip and Hunter Crosby handling the rest of the calling chore.

Let's Dance!

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420 Market Street, Room 521, San Francisco 11, Calif.

SAN FERNANDO SASHAY

By Larry Shiffer

Wagon Wheelers and Tarzana Squares are taking a summer breather. Everyone wanted to do a bit of traveling, so it was voted not to dance for a couple of months. Come fall, the two clubs will be in there pitching again.

Mavericks have changed from Tuesday to Saturday nights and will dance only once a month.

If you want to learn styling from Ralph in the good old Maxhimer manner, call Ralph at SU 1-4183, or CHarleston 6-2296.

If you attended the last Round Robin dance you danced the round to Down South, southern style, plus eating Virginia baked ham with all the trimmings . . . Somebody in Merry Go Rounds turns out a mighty good cake . . . Bill and Kay Holmes' round dance class on Monday nights puts real zing in the Hokey Pokey and if you're young enough you can do the Bunny Hop!

Starlight Squares enjoy dancing every Tuesday at the Sun Valley Jr. High. Every 5th Tuesday is Party Night, with live music and special refreshments. The calling is ably handled by Arnie Kronenberger and Bill Hiney on alternating Tuesdays.

The See Saw dance on June 17 was a Progressive Party as a send-off for Dale and Ruth Garrett, who are pulling up stakes and heading for a smallish town somewhere to settle with their family. Dale called the dance from 8:30 to 10:30, and a blarsted good one, too, after which the whole kit and kaboodle moved to the lovely rambling home of Verle and Clare Brady, in Sherman Oaks. Over 60 dancers crowded into the big living room and draped over furniture and floor. The Garrets were then presented miscellaneous "gag" gifts and the Big One, a silver tray big enough to hold a turkey, and tastefully engraved. The Brady's were given a scroll bearing a poem by the club's Poet Laureate, Royal Kemp, anent their impending trip to Honolulu. Home-made cakes and coffee were served.

Fred and Charlotte Axe are off on a flying tour of Europe for the summer. They left June 26 on the first leg of the journey.

Homer Garrett and two squares of the Y-Knot Twirlers, went to Santa Ana to the National Boy Scout Encampment on July 20 to put on an exhibition with the KTLA show, who sent a busload of talent for a two-hour show. The Y-Knots wore their new acqua and fuschia costumes.

Johnny Velotta's Pepper Steppers of Glendale threw a birthday party for him on June 17. It was a surprise deal and rendered Johnny, for once, speechless. Harley Smith took over the MC job and added to Johnny's calling was that of Bill Ray, Benny Mathews, Gordon Hoyt, Cal Williams, Willie Williams, and Lank Thompson. There was even a chosen queen, Helen Andrews, and in all, it was quite an evening!

ELECTION AT SILVER SPURS

George Elliott's Brentwood Silver Spurs held its semi-annual election of officers on May 12. The new ones are: Ted Hancock, Art Buenzli, and Flo Kelsey.

NEW ONES AT HOT TIMERS

New officers for the Hot Timers Club, Manhattan Beach, were elected on June 6. To lead the club in its 5th year are Harold Warloe, Ed Frankel, Dorothy Saunders, June Browne, and Ray Gillette. Tess McElligott is on refreshments and Oliver Flint is caller for the group.

WHIRLING TOPS

Whirling Tops had as their guests on July 5, the Bar Nothing Squares, formerly one of Dale Garrett's groups. Jonesy and Brownie Brown were on tap with zestful calls, and on the refreshment and door committee were the Jack Fieldings, Mike Hayes, Harry Lees, Glen Olsons, and Otto Staves. Bob Dourson was M.C. for the evening.

BARN OWLS WHOOP IT UP

Rosecrans Playground bulged with pepped-up dancers on June 9, when the Barn Owls celebrated their 2nd anniversary with Ray Orme calling a whiz of a dance. Ray was even "coronated" with appropriate ceremony, and "anointed" with paper scraps from an upturned can marked "Erl, 100 Proof." (See picture, page 10.) His wife, Margaret, was crowned queen, too. Martha and Phil furnished the music. Some 35 cakes were supplied by the ladies of this most cooperative club. Other members furnished beautiful door prizes climaxed by a tea cart from John Farrington and won by Betty Heilig. New Barn Owls officers are the Sandy Neills, Fred Heiligs, and Ken Klawitters.

RINKEYDINKS HAVE A "BALL"

Unexpected excitement was added to the usual zizzing Rinkeydink dance at Hollywood Playground on July 9, when guests swooped down to make something of an Asilomar "grads" reunion. There were Ben and Nettie Robinson from Chicago; Jim and Teddy Rodman from Kansas City; Bill Ray; Joe and Claire Lewis from Dallas. This was Joe's second visit. "I didn't believe it the first time and had to come again to be convinced," he says. George Elliott and Joe did some guest-calling with regular caller Arnie Kronenberger. "Madame" Prez, Dottie Jones, and her husband, Chuck, were still absent on vacation, so missed a real good one and were missed.

COW COUNTIES ACCOUNTS

The July schedule of summer dancing outdoors at Riverside's Starlight Square presented callers George Elliott, Don Frisbee, Kip Muse, Lorry Shockless, and Doc Alumbaugh on Friday evenings and the exceedingly "live" music of Jack Hawes, Bertha Haldeman, Harry Raby and "Bunky" Russell. The Recreation Dept. will present on Fridays in August at Starlight Square, "Brownie" Brown, Bruce Johnson, Wayne Donhoff, and Ralph Maxhimer.

On Saturday, June 20, the Cow Counties Hoedown Assn. was host to its retiring and newly elected Board of Directors at a chuck wagon dinner and dance at Sunny Hills.

The usual Cow Counties "Fifth Saturday" Hoedown is being planned for August 29 at the Memorial Auditorium in Riverside.

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

In passing, I would like to tell you how much I enjoy Sets in Order. I look forward to receiving it each month. I find it quite useful as well as entertaining, since I have embarked as a caller.

C. A. (Gus) Bryant
Atlanta, Ga.

Dear Editor:

Periodically we all hear how friendly and hospitable square dancers are. It was our privilege to experience that friendliness and hospitality a few weeks ago when we made a trip north. Every place where we stopped we were treated like visiting royalty, but the square dance highlights of our trips were the two "Haylofts" — Jack and Gertrude O'Donnell's Hayloft in Portland, Ore.; and Jim and Ginny Brooks' Hayloft near Everett, Wash.

Nothing was too good for the visitors from Southern California. It was "What squares do you want?" "What round dance would you like next?" all evening. If it looked as though we might have to sit out a square a couple would immediately drop out and insist on our taking their place. If we didn't get up for a round dance a couple would come over, "split" us, and offer to teach us the dance.

Both Haylofts were built expressly for square dancing. They are wonderful places to dance, and to everyone visiting Portland and/or Seattle, we would urge you not to fail to call the O'Donnells in Portland and the Brooks' in Everett. They are lovely people and extended a very warm invitation to all square dancers to come and dance with them.

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Dear Editor:

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Pearle and Bill Dawson
 Caldwell, Idaho

(Editor's note on a hot afternoon: Ahhhh!)

Dear Editor:

I, for one, thoroughly enjoy this Caller's Workshop idea, since it gives a chance for the individual, rather than the editor, to make the selection of what is good and what is not, and find that I can pick bits here and there to suit particular groups, or to suit in perhaps stressing some particular movement without making it boring to the dancers.

Harold Schneider
 Polson, Montana

(Continued on next page)

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(Letters, continued)

Dear Editor:

I don't know if your readers can help but I thought I could try. This is my problem. Square Dancing seems to be dying out here and a few enthusiasts like myself are wondering how we can keep our club going. We must get new members and keep them interested, or disband. I was wondering if your readers had any suggestions as to what we can do.

Mrs. Cecil E. Alley
1108 N. Poplar
Ellensburg, Wash.

(Editor's Note: If anyone of you have successfully used a "revival" plan in your area, perhaps you can pass your helpful ideas along to Mrs. Alley.)

Visiting Callers At Colorado Club

California's Ralph Maxhimer and Bob Osgood are expected to stop by the Whirlaways Club in Durango, Colorado, to call for their August 15 dance. George Stewart is the regular caller for the group and dancers passing thru town are invited to attend.

CALENDAR OF SQUARE DANCING EVENTS

- Aug. 1—Klamath Do-Si-Do Jamboree
Modoc Field, Klamath Falls, Ore.
Aug. 14—2nd Annual Festival
Stanley Park, Vancouver, B.C., Canada
Aug. 14-15—Josephine County Fair Jamboree
Car Port Bldg., Grants Pass, Ore.
Aug. 15—Mountaineers Club Festival
Flagstaff, Ariz.
Aug. 22—Callers' Jamboree
Williams Grove Park, near Harrisburg, Pa.
Aug. 27-29—2nd Symposium of the Arts
Perry-Mansfield School
Steamboat Springs, Colo.
Aug. 29—So. Oregon Festival
Central Point Tennis Courts, Medford, Ore.
Aug. 29—No. Calif. Assn. Stampede
Civic Audit., San Jose, Calif.
Oct. 24—4th Ann. International Festival
International Amphitheatre, Chicago, Ill.
Oct. 24—2nd Ann. Southwest Kansas Dance
Festival, Wichita, Kans.
Oct. 31—7th Ann. Oklahoma State Festival
Civic Center, Oklahoma City, Okla.
Nov. 14-15—3rd Ann. Fiesta de Cuadrilla
Balboa Park, San Diego, Calif.



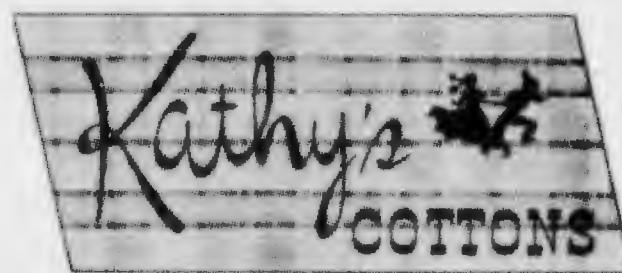
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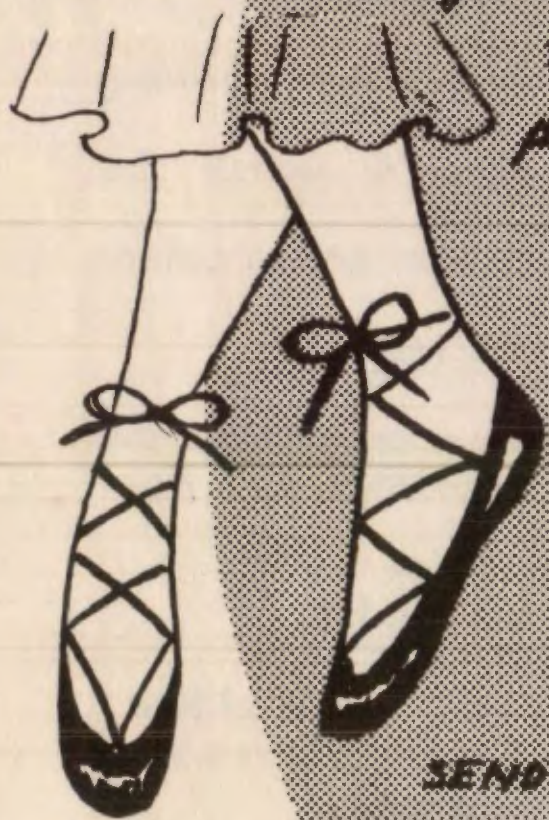
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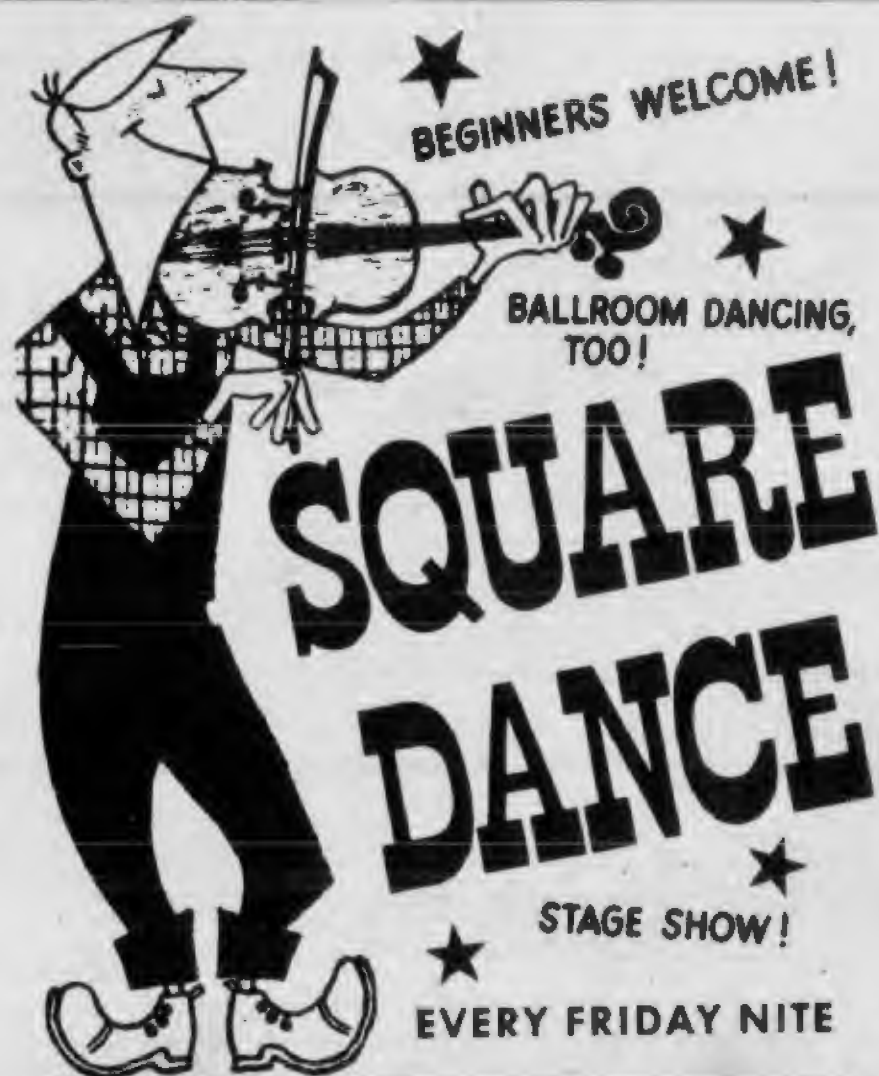


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SOMEBODY STOLE MY GAL

Original dance by Joe Lewis, Dallas, Texas
Available record: Joe Lewis Callers Series JL-3-A

Figure:

Do-ci around your corner gal

Do-sa-do corner

Swing now your own little pal

**First little lady go round the center petticoat
aweavin'**

No. 1 lady promenades inside of square.

Swing 'em all—Promenade

When No. 1 lady gets back to partner, every-
body swing (time for 1 or 2 swings) then
promenade.

Needn't even say you're leavin'

Back track and take her along

Without changing hands, man makes a right,
face turn, lady a left face turn, to reverse your
direction of promenade—man still on inside of
square.

The ladies star left, the gents move on

Gents pull ladies across in front of them to the
center of square—ladies make a left hand star
while the gents move forward in the same
direction as before.

Ladies slide out, gents slide in

When partners meet (1st time) ladies slide out
while gents slide in, face to face, and continue
on in same direction.

**Next time a left like an Allemande Thar—star
again.**

Next time partners meet, gents turn ladies by
the left to an Allemande Thar star—gents back-
ing up in a right hand star.

Then shoot that star—promenade a new maid.

Shoot the star — gents promenade the lady
ahead—original right hand lady.

Somebody Stole My Gal.

Break and ending:

**Let's all join hands and circle left—say looking
for your girl**

**Reverse back in a single file—I'd search the
whole wide world**

Circle left, then reverse direction and promen-
ade in single file.

The ladies stay home, the gents move on

Pass Ma and Arkansas

The ladies stop, gents continue on around the
outside passing two ladies—partner and right
hand lady.

Tap that next, one on the shoulder.

Swing her, boy, get a little bit bolder

Original partner

Four gents star—turn the opposite a left elbow

Gents make a right hand star and turn oppo-
site lady.

**Star back in the middle—3/4 round to the corner
girl you know**

Gents star 3/4 to the original corner girl.

Allemande left with the corner of the ring

A right and left grand and you'll hear me sing

Buy her a Cadillac and a wedding ring

Latch right on to her apron string

Then you promenade her home again

Now that you've found your gal

For more detailed instructions, see "Notes from
Joe Lewis" in the WORKSHOP.



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The two latest round dances as presented by Ralph and Eve Maxhimer at Sets in Order's early summer square dance Institute at Asilomar. They are simple — fun — and the music is terrific as recorded by Jay Edwards on the organ. Written instructions included. \$1.05 each

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HOW MUCH IS ONCE-AND-A-HALF?

By R. Q. Welch, Independence, Mo.

I wonder why the general misinterpretation of half, full turn-around and once-and-a-half? Here is what I encounter on a typical call during a right and left grand: "Rope the cow, brand the calf, meet your honey with a once-and-a-half . . ." When I obey the call and reverse my LOD, I meet the hostile gaze of the rest of the set which says, "Come on, Stupid, get right." Whereupon I scramble back and go wrong with the great horde and accept the wrath of my fellow-dancers for lousing up such a simple turn as a once-and-a-half.

Had the call been ". . . right and left, go 'round the ring, meet your honey with an elbow swing, etc.", I would have gone "right" with the rest. Here is my version of the right and left grand with once-and-a-half. "Rope the cow, brand the calf, meet your honey with a once-and-a-half; it's once-and-a-half and when you come down, you meet them all with a full turn around (elbow turns); turn those ladies and make them laugh, and meet your honey with a once-and-a-half; it's hand over hand with each pretty maid, meet your partners and promenade."

According to my reasoning, if I am facing CW and turn half around, I will be facing CCW, or in the opposite direction. Accordingly, if I turn once around, I will return to my original position, and by adding a half, direction will be reversed. On several occasions I have tried to reason this out with "those who know" and they would only shake their heads sympathetically. In despair, I have mastered the art of watching out of the corner of my eye, on such calls, and try to do as the rest of the set. It works out—in a way—.

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HULA BLUES MIXER

by Louie Ratliff, El Paso, Texas

Record: Hula Blues — SIO 3008 or Dot 1012

Formation: One large circle around the hall—one couple facing another couple, partners side by side, inside hands joined. Both man and woman start with L foot.

Measures

1-2 Two-step forward; two-step back;

3-4 Two-step forward; two-step back;

5-6 Grapevine step to left;

Each couple does a grapevine to their left—step to side with left, step right in back of left, step to side with left, swing right in front of left.

7-8 Grapevine step to right;

9-12 Step brush turn away from each other;

Gent turns left, one full circle back to place on four step brushes starting with left. Lady turns right on four step brushes starting with left. (Step left, brush right, etc.)

13-16 Pass thru on four walking steps;

Pass thru opposite couple and meet a new couple taking four walking steps. (Four two-steps or step-brushes may be used here if desired). Greet the new couple with "Hi!"

Repeat.

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CAPRI SQUARE

by Muriel Peck, El Dorado, Kansas
Presented at Dr. Lloyd Shaw's June, 1953 Class

Record: Lloyd Shaw X-53, "Isle of Capri"

Position: A square dance square is set in order with hands joined. The square is wide spread with arms extended comfortably just below shoulder height.

Footing: Footing for men and women is identical. All figures start with the left foot. NOTE: This is an "all work dance."

Introduction: 4 counts—no action.

Part I — 32 counts

- a. Grapevine to the left and in 24 counts return to home position.
- b. A right hand star with partner and in 8 counts make one full turn back to place—stop facing center.

Part II — 32 counts

- a. In promenade position, couples in head position in 2 two-steps fwd to center of square and in 4 walking steps make a quarter turn backing up to the position of their right hand couple (8 counts).
- b. Couples in side positions promenade (as head couples go to center) in two two-steps moving diagonally to their right hand head couple position and in four walking steps "square" themselves in their new position (8 counts). Repeat three times to return couples to places.

Part III — 32 counts

- a. With 4 two-steps followed by 8 walking steps ladies in head position chain across making a full turn around like a star in center before finishing chain and do not chain back. At the same time each couple in side position makes a two-hand right star and with 4 two-steps and 8 walking steps, turn it twice around. As the head ladies start their chain head gents face LEFT and with 4 two-steps and 8 walking steps join their LEFT hand couples' star turning once around and then returning home. They will fall in behind the side gents when they star.
- b. Repeat "a" BUT with side ladies chaining and side gents "falling in" to star back of their LEFT hand head couple.

Part IV — 16 counts

Join hands in circle of eight and (1st count) with left foot take a short step toward center of square. (2nd ct.) — Swing right foot forward (3rd ct.) — Cross right over left and step on right. (4th ct.) — Swing left back and touch left toe to floor. (cs. 5, 6, 7, 8) 4 slides to left, now repeat with a right step, left swing, left cross, right touch and 4 slides to right.

Part V — 16 counts

Still in a big circle with hands joined, on 4 counts all go into center and 4 counts return to position. (Make the circle wide with arms extended.) On 4 counts go into center again. While in center gents release partner's hand and reach across and take left hand of corner. On 4 counts back up to place with corner lady pivoting or crossing over to become gents new partner.

Finish: Start part 5 as usual, but change partners the first trip into the center. Return to place. Then do a right hand star with partner for 4 counts and a twirl out and bow on final 4 counts.

The entire is repeated three times.

Dance was originally written with three instead of four complete sequences. Should you find it desirable to do it this way, do not change partners when you do the ending.

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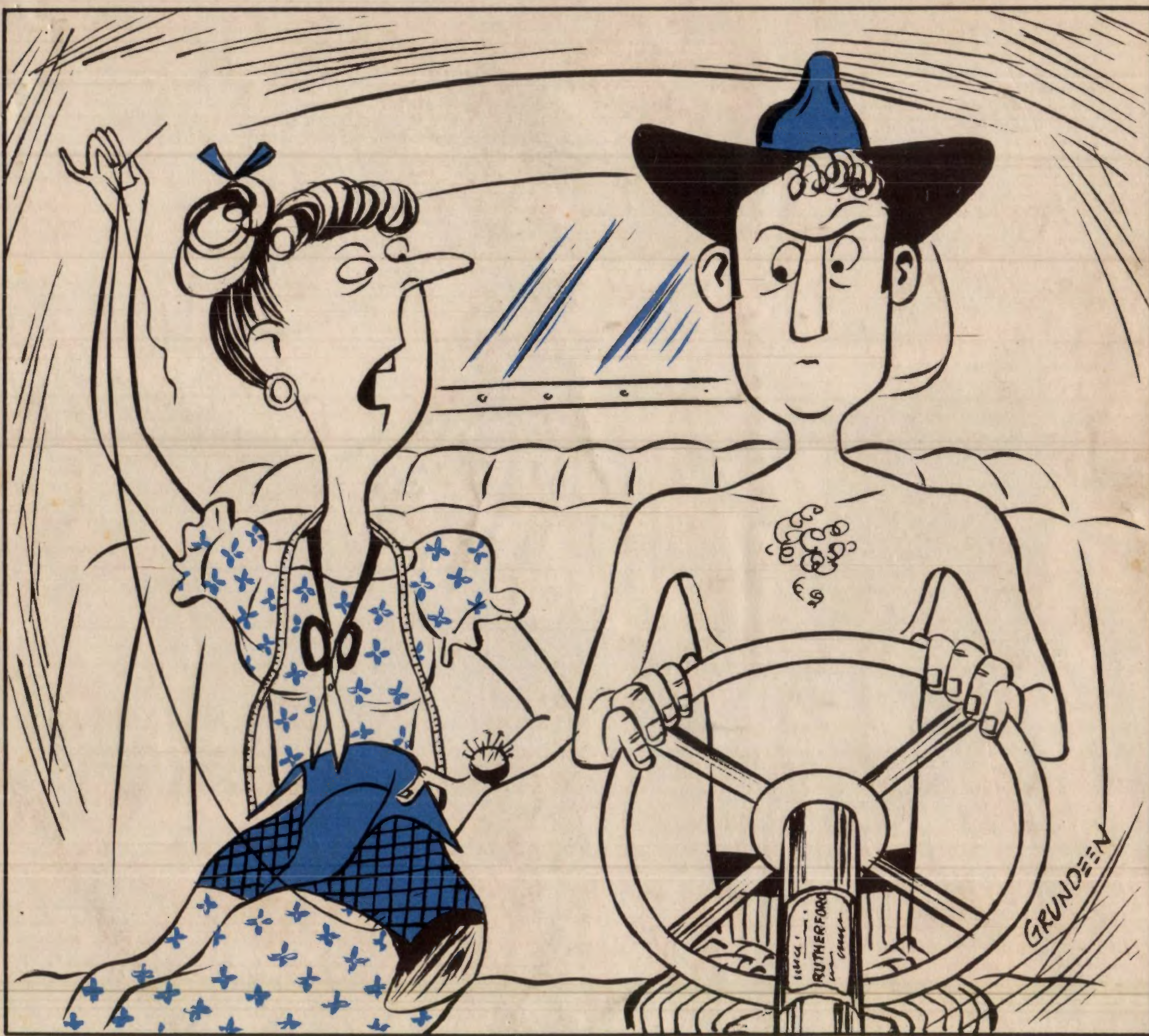
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